



MEMBERS EXCHANGE

Quarterly publication of the American Medalllic Sculpture Association
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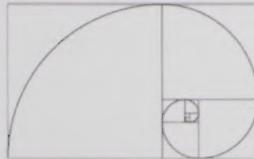
SUMMER/FALL 2017

A FALCON MEDAL FOR YALE CLUB



AWARD MEDAL FOR YALE
UNIVERSITY'S ELIZABETHAN CLUB
DESIGNED, SCULPTED BY
AMSA'S WASTWEET

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AMERICAN MEDALLIC SCULPTURE ASSOCIATION

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NEWSLETTER:

The AMSA newsletter, "Members Exchange," is published quarterly and delivered to members whose membership is current. The editorial style for "Members Exchange" follows the guidelines of the *Associated Press Style Manual* for consistency and clarity. ***All submissions, including Letters to the Editor, can be edited for style, content and length.*** It is not possible to verify every submitted statement as fact. Authors are responsible for verifying content. E-mail Andrew Perala, aperala@aol.com, for specific editing suggestions on how best to showcase your work. ***When submitting photos please identify each image with the artist's name and the name of the medal.***

AMSA's advertising policy: Each AMSA member gets one free "1 inch" ad per year; then, each additional "1 inch" ad per member is \$5 per publication. A Business card ad is \$8 per issue or \$32 per year/four issues. Non-members may run a "1 inch" ad for a flat fee of \$10/ issue. A one inch ad may have about 40-50 words and be a maximum of six lines long. For commercial businesses: A half-page business ad is \$100 for the year/ four issues; A quarter-page business ad is \$60 per year/ four issues.

For more information or to submit an ad, send your e-mail to: AMSA news@frontier.com.

AMSA MEMBERSHIP FORM

MEMBERSHIP RUNS FROM JANUARY 1 TO DECEMBER 31.

ENCLOSED IS MY CHECK FOR:

\$40 ANNUAL AMSA DUES IN THE U.S.A. AND CANADA;

\$20 FOR MATRICULATED STUDENTS (ENCLOSE A COPY OF CURRENT ID)

\$50 ANNUAL DUES OUTSIDE THE USA AND CANADA.

ENCLOSED IS MY CONTRIBUTION OF \$ _____ TO HELP AMSA REACH ITS GOALS.

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WELCOME!



Hello All,

I'm so pleased to be writing my first President's message. Thank you all for your confidence in me to take a turn at leading our organization. Thank you to all who have reached out with well wishes and support. Thank you to Anne-Lise for guiding us tirelessly as President for these last two years.

Stepping into this role is especially timely for me as it coincides with the 30th Anniversary of my career as a medalllic artist. I was ushered into this craft by the late Don Dow, who also introduced me to AMSA that same year, 1987. I was in awe of the work I saw in the AMSA catalogs he showed me and he paid for my first year's dues as a gift to a poor young artist. In those pre-computer days, the main communication was the newsletter and annual meetings at the Pen and Brush Club in New York. It seemed to me such a far-off place from my isolated desk in Idaho. I never dreamed I'd one day be writing this.

Here we are, 30 years later, shooting texts and e-mails back and forth, and we have a fresh newly redesigned website. It has been my mission to make sure the AMSA has a professional internet presence. If we are to be a world class arts organization we need to look like one and that means keeping up with changing times. If you haven't visited the website lately, please do so. There are still a few wrinkles to iron out but we have a good solid foundation.

Our next goal is to populate the website with as many members as possible. For a one time set up fee of \$25 (to offset our costs) you get your own page, with unlimited text, a headshot, up to 10 images, and free updates once a year. It's these images that helps us connect to one another, inspire each other, and reach the public. These are not just for artist members but collectors, and manufacturers as

President's Letter

well. Show us what you do and what you collect! Instructions on how to get set up are on the membership page.

Another sign of the times is our evolving newsletter. This is the first issue we are printing in color!

Let us know what you think of it.

I'm also pleased to announce one of our newest members who is also one of our oldest members - Carter Jones, along with Gary Eriksen, started AMSA in 1983. After a long absence, Carter has rejoined the group. In our last meeting, the Board of Directors voted unanimously to give him a

lifetime membership in honor of his original vision, which he graciously accepted. He joins only three other lifetime members, Anne-Lise Deering, Enrique Moreiro, and Karen Worth.

Our biggest announcement is that I have confirmed our next group exhibit will be in the Spring at Medalia Gallery in New York. Submission details have been sent in a direct e-mail to all members. This is going to be a great show. The opening is scheduled for June 9th, which is the Saturday after FIDEM. A big thank you to Marie-Jean Lederman for heading up this project and to Mashiko for hosting us. If you have an idea for a group exhibit location, please reach out to me to see how you can get one started.

Until next time, ...may the medal muses be good to you!

Heidi Wastweet

AMSA, AINA COLLABORATE ON COMMEMORATIVE MEDALS

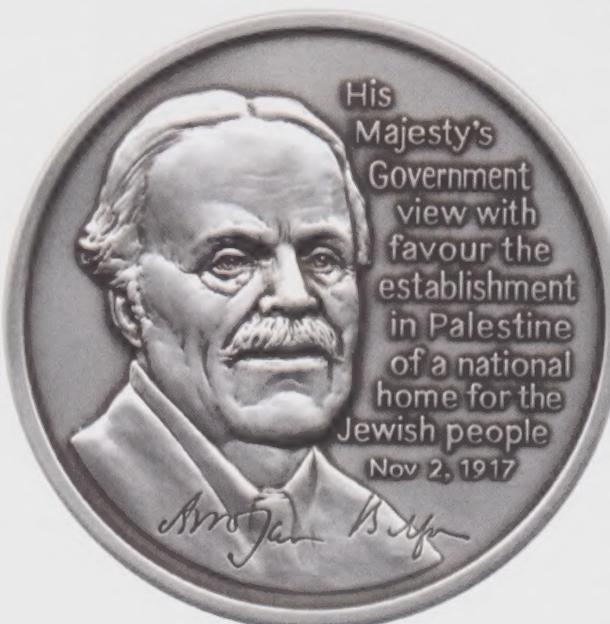
The American Israel Numismatic Association issues medal commemorating the Balfour Declaration, the Reunification of Jerusalem, and AINA's 50th anniversary

The American Israel Numismatic Association has issued a triple-commemorative medal to celebrate its 50th anniversary and two historic events in the history of Israel.

The design concepts of Mel Wacks were refined and sculpted by medallic artist Heidi Wastweet. Mel has been President of AINA for 15 years, and Heidi Wastweet has created more than 1,000 coins, medals, and tokens since 1987. In 2010, Heidi was invited to serve a four year term on the Citizen's Coinage Advisory Committee for the U.S. Mint and is now serving her second term.

The obverse commemorates the 100th anniversary of the Balfour Declaration; it features a portrait of the United Kingdom's Foreign Secretary Arthur James Balfour and the historic text from his letter sent on Nov. 2, 1917 to Walter Rothschild, 2nd Baron Rothschild, a leader of the British Jewish community, for transmission to the Zionist Federation of Great Britain and Ireland: "His Majesty's Government view with favour the establishment in Palestine of a national homeland for the Jewish people."

The reverse pictures the Israeli Defense Forces liberating the Western Wall in Jerusalem's Old City on June 7, 1967. Brigadier General Shlomo Goren, later to become the Chief Rabbi of Israel, is shown holding a Torah and sounding the shofar (ram's horn), as Israe-



li soldiers honor their comrades killed in combat. Rabbi Goren then recited "Le-shana HA-ZOT be-Yerushalayim ha-b'nuya, be-yerushalayim ha-atika!" — a portion of which is featured on the medal: "THIS YEAR IN A

REBUILT JERUSALEM - 5727." The legend also includes: "REUNIFICATION OF JERUSALEM JUNE 7, 1967."

The third commemoration is inscribed on the edge: "AINA 50th ANNIVERSARY 1967-2017."

Mintages are limited to 250 bronze, 100 .999 fine 2½ oz. silver and 50 gold-plated .999 fine 2½ oz silver 2-inch high relief medals, produced by Medalllic Art Company — available at \$50 for bronze, \$200 for silver, \$250 for gold-plated silver, and \$485 for the three-piece set. Add \$5 per order for shipping.

Each serial numbered triple-commemorative medal comes with a certificate of authenticity and metal display stand. Mention that you read about these medals in the AMSA newsletter "Members Exchange" and take a 20 percent discount. To order call 818-225-1348 or send check to AINA, PO Box 20255, Fountain Hills, AZ 85269.

AINA publishes *The Shekel, The Journal of Israel and Jewish History and Numismatics*, quarterly. Dues are \$25 per year in U.S. For further information visit www.theshekel.org. φ



FALCON MEDAL CREATED FOR YALE'S HISTORIC ELIZABETHAN CLUB

The Elizabethan Club at Yale University, housed in a structure built ca. 1775 and twice renovated (shown at right), has a vault containing rare and priceless volumes of classic English literature. The Club fosters enlightened conversation, the art of books, literature and tea.

By STEPHEN K. SCHER



THE HISTORY

The Elizabethan Club at Yale, affectionately called "The Lizzie", was founded in 1911 by Alexander Smith Cochran, Yale Class of 1896, who, as an undergraduate, had developed a strong interest in English literature of the Elizabethan period.

Cochran regretted that there did not exist at the university a place where students and faculty could meet on an informal basis for intellectual discourse and social interaction. Eventually, he purchased a house near the campus in which such activities could

take place, gave a handsome endowment of \$100,000, and a small, but valuable collection of Jacobean and Elizabethan literature.

The Elizabethan Club is a private association, and, though not open to the public, the members may invite guests to the clubhouse. Membership is by invitation only, but includes undergraduates, graduate students, University staff, faculty, and alumni.

The Club is dedicated to conversation, the art of the book, literature in general, and tea made from the Club's special blend.

Continued



Above left: Halfpenny issued 1601 by Elizabeth I (reigned 1558-1603). Obverse: Royal crown atop stylized cipher containing all the letters of 'ELIZABETH R' thus conferring the royal imprimatur to a coin.

Reverse: Portcullis with date above.

Above right: The Falcon Badge of Anne Boleyn and appropriated by her daughter Queen Elizabeth I, depicting a falcon with crown and scepter. This image was a primary inspiration for the front, or obverse, of the Elizabethan Club award medal, with the royal scepter replaced by a teacup.

At left: The Elizabethan Club's cipher, adapted from the coinage of Queen Elizabeth I.

Continued

At the heart of the building is the vault that contains a priceless collection of rare books and objects, while the walls of the Club are covered with antiquarian prints and documents, and portraits of Queen Elizabeth, other worthies of the period, and the founder, Alexander Smith Cochran.

Within the Club, there is an atmosphere of congeniality and tranquility, with the murmur of conversational groups, animated greetings for those who enter and depart, the clinking of tea cups, and the steady flow of traffic through the rooms. Every Friday, the vault is open to members and their guests to examine the treasures within.

Behind the house is a modest and tranquil Elizabethan knot garden and, you guessed it, a bust of Shakespeare based on the famous monument of the Bard in Holy Trinity Church at Stratford-upon-Avon.

Here, in good weather, members congregate, with their tea, sandwiches, and cookies, to continue al fresco their quiet escape from the demands of academic life.

THE FALCON MEDAL

In March 2016, several members met to discuss the commissioning of a medal to be awarded to a member

who had given distinguished service to the Club.

They decided to hold a competition, and, after reviewing the work of many medallic artists, a final choice was made: Heidi Wastweet, one of the nation's most productive medallic sculptors and current President of the American Medalllic Sculpture Association, which publishes this newsletter.

Heidi was given literature to familiarize her with the Club and its history; she also travelled to New Haven to meet with the committee and experience the unique atmosphere of the Lizzie.

Subsequently, after discussions over the elements of the design and a review of drawings and maquettes, the committee approved the final images. Quite appropriately, it was eventually revealed that Heidi is a descendant of two of the 12 founders and trustees of Yale College in 1701.

The Elizabethan Club Medal for Distinguished Service was struck in pure silver (.999 fine) and is three inches in diameter. Twenty silver medals were struck for the inaugural and future honorees; a limited number of artist Proof medals were struck in bronze for the members of the Medal Committee.

The obverse is based on the Falcon badge of Anne Boleyn, second wife of Henry VIII, and appropriated

Continued

At right: A contemporary photo of Alexander Smith Cochran, patron founder of the Elizabethan Club at Yale University. The Club was founded in 1911 by Cochran, a graduate of the Yale Class of 1896, with the gift of the house, a \$100,000 endowment and a collection of rare English literature, protected behind the massive steel doors of the clubhouse vault, below.



Continued

by her daughter, Queen Elizabeth I. The badge is also used regularly by The Elizabethan Club in its publications. The white falcon was a supporter for the arms of the Butler family as earls of Ormond, a family to whom Anne Boleyn was related through her maternal grandmother, Lady Margaret Butler.

On the Falcon badge, the tree stump or stock was appropriated by Anne from a royal badge first used by Edward III (1312-1327-1377), referring to his manor at Woodstock and thereafter by Henry IV (1366-1399-1413) and Henry V (1387-1413-1422).

Here Anne, as a white falcon crowned as queen, has alighted upon the royal stump from which spring the white and red roses of the houses of York and Lancaster, asserting that Anne will provide the previously barren Henry with offspring.

On the medal, the artist has replaced the scepter held by the falcon with a cup of tea, introducing not only a touch of humor, but a reference to the daily ritual at the Club and the accompanying conviviality. In the background, the field is partially covered with script from an official letter signed by Queen Elizabeth that is in the Club's collection.

On the reverse Heidi has created a powerful image

of the vault mechanism, alluding to the central feature of the Club around which members and guests orbit, with its precious collections of books and Elizabethan, Jacobean, and Stuart memorabilia, collections that turn this modest house into much more than just an ordinary club.

Engraved on the field above the wheel is the cipher of Queen Elizabeth, a long-time symbol used by the Club and borrowed here from her coinage. It is yet another indication of her unseen presence as the adopted patron of this extraordinary organization. φ

GEER STEYN'S AMY WINEHOUSE MEDALS

Geer Steyn reports:

"Amy Winehouse was an impressive, yet short-lived British popstar. I created two medals to memorialize her existence.

The second one refers to her last year, 2011, when overwhelmed by drugs and anorexia, she died. This was a tragic loss of a very talented artist and musician.

I finished this project in 2017."

The medals are available for purchase: Terra-cotta, \$200; Bronze: \$450. Contact the artist.

Ed. Note: In the next issue of Members Exchange we take a closer look at the unique approach of Geer Steyn to medallic sculpting.

The Tragedy of a star, Amy Winehouse" by Geer Steyn, two medals in terracotta on one theme.

At right, top: Portrait 1, Amy Winehouse; Far right: Bellybutton.

At right: Portrait 2, Amy Winehouse;

Far right: The Singer.



RECENT MEDALS BY MIKE MESZAROS



*Distinguished Service Award,
University of Divinity, Melbourne*



*Most Outstanding Ph.D. Award,
University of Divinity, Melbourne*

A pair of medals created in 2016 by Michael Meszaros honored exceptional service and achievement by a doctoral candidate at the University of Divinity in Melbourne.

They are struck in tombac, 60mm diam, and are uniface (with blank reverse).

Medal for Distinguished Service Award to the University. It shows a range of people on different height platforms, all looking into the heavens, searching for indications of a greater power. This is depicted by a

hand being formed out of the stars. All the figures are aiming for the same thing but some are placed higher than others.

Medal for the Most Outstanding PhD in Theology.

It uses similar symbolism, but in this case there is one outstanding figure on the highest platform.

The starry heavens again form a hand, but the firmament is contained within a human profile to suggest that religion is a concept within the human head and it is that conception that moves people to seek answers.

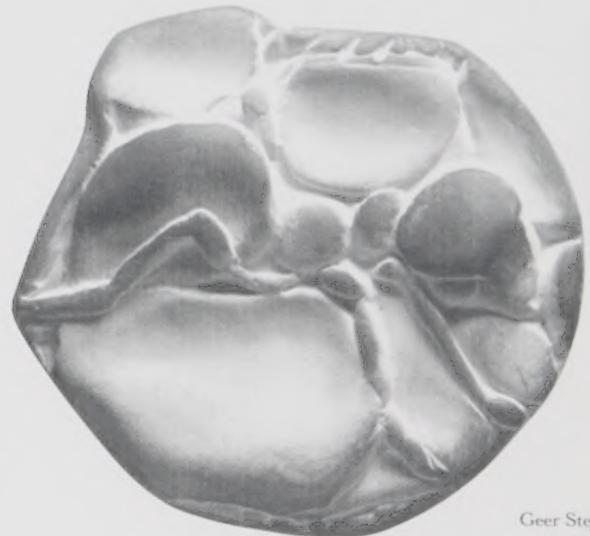
MEDIALIA GALLERY

355 West 38th Street, 4th Floor
New York, NY 10018
(212) 971-0953

www.medialiagallery.com

December 3, 2016 – January 23, 2017

Reception
December 3 • 3:00–6:00pm



Geer Steyn

Space I

The Beauty Of Animals

Medallic art by international artists

Antonov • Chou • Daub • Dobrucka • Duarte
Gavrizon • Held • Hemphill • Huybrechts
Kotowicz • Lederman • Leski • Maas • Moss
Nikolov • Pollack • Purvis • Rise • Shagin
Stevens-Sollman • Szabo • Szlávics, Jr
Struzik • Steyn • Tsumoto
Wątróbska-Wdowiarska • Yali • Zhu



Shelley Himmelstein

Space II

Chess • Adjustable Objects

The 13th annual group exhibition

Adachi • de la Cuadra • Deguchi • Donahue
Gut • Hamill • Held • Himmelstein • Hyakuda
Iseley • Marinescu • Mashiko • Nettleship
Nikolov • Parker • Pollack • Purvis • Suzuki
Taakaya • Tomobe



David Simpson Collection

Space III

Through July 2017

New Approach Contemporary Medallic Art Research Center

RISE OF THE ART MEDAL: The Belle Époque & Beyond

Curated by Scott Miller

Selections from the collections of:

David T. Alexander, Scott Miller Dr. Ira Rezak,
Donald Scarinci, David Simpson, Frederic G. Withington

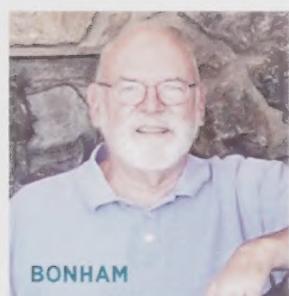
BONHAM WINS ANA'S PRESTIGIOUS NUMISMATIC ART AWARD

The article reprinted below from the American Numismatic Association's August 2017 issue of the ANA magazine *The Numismatist* announced Bonham's well-earned honor. (Reprinted with permission)

AWARDS

Inspired by Nature

This year's Numismatic Art Award recipient looks outside to express what's within.



BONHAM

Each year, the ANA's Numismatic Art Award for Excellence in Medallic Sculpture recognizes an individual whose imaginative compositions transcend circulating coins. The 2017 recipient is Richard Bonham of Lewisburg, Pennsylvania. I am so amazed to receive this award," says Bonham. "It is quite an honor."

Art has been an integral part of Bonham's life since he was a child. At 7 years old, he was sculpting animals from mortar



PHOTOS: RICHARD BONHAM & GETTY IMAGES/RYAN MCVAY

that his father mixed as he was laying cinder block. By age 10, the budding artist was carving molds out of dried plaster to make accessories for his "Cowboy and Indian" toys.

Bonham continued to sculpt during college, where he received bachelor of science and master of science degrees in art education from Kutztown University in Pennsylvania. He went on to teach for 38 years at Bloomsburg Area High School, also in Pennsylvania, during which time he set up a bronze foundry, produced sculptures and competed for commissions.

For decades, Bonham produced only large-format works, but in 1984 he decided to use funds obtained from a commission to attend a medallic art workshop conducted by Pennsylvania State University Art professor John Cook. The latter brought in leading medalists Ron Dutton of Great Britain, Jiri Harcuba of Czechoslovakia, Heide Döbberkau of West Germany and José Aurelio of Portugal to provide hands-on instruction. Inspired by the experience, Bonham began producing medals on his own and hasn't looked back. "I have been commissioned to create large bronze sculptures, but what I most enjoy is making small, intimate medallic sculptures that are a combination of many different colored and textured metals."

Bonham describes his works as

► Bonham often depicts animals and insects interacting with their natural habitats. The artist combines various precious metals to create works such as his *untitled fish* (top) *bee* (bottom) and *bat* (above right) medals.

Actual Size: 101.6mm



▲ In *Mother & Child*, Bonham uses silver and copper to depict a monkey and her baby, with brass bamboo cutouts in the background.

Actual Size: 101.6mm



"frozen moments in the natural world," and he employs a piecemeal approach that adds dimensionality not normally seen on traditional medals. Says the artist, "Many of my small medals are fabricated from a hundred or more individually crafted pieces of bronze, copper, silver, *shakudo* [Japanese copper and gold alloy], and white and yellow golds. The sculptures are patinated in many colors to reflect nature [and] suggest a biome rather than simply a replica of individual plants and animals." The artist estimates that he has created more than 80 medals.

The 2015 recipient of the American Medallic Sculpture Association Medal of the Year Award, Bonham recently completed his second book, *The Medals, Accessories and Stories of Forgotten American Heroes: 1775-1953*. He also is creating a piece for the upcoming XXXV International Art Medal Federation Congress in Ottawa, and one honoring 19th-century naturalist Mary Treat. "I will make medals as long as my hands function."

AMSA'S FIDEM SELECTION COMMITTEE REVIEWS 2018 ENTRIES

At right: AMSA members Bev Mazze (at left edge of photo), Jim Licaretz and Donald Scarinci view FIDEM 2018 entries at the Bellefonte Art Museum.

Below, left to right: Dick Bonham, Jim Licaretz, Donald Scarinci and Sam Mazze discuss the merits of some of the innovative techniques shown by AMSA's medallica sculptors in their 2018 FIDEM entries.





2017 ANN SHAPER POLLACK AWARD WINNER: NATALY YORDANOVA

The Ann Shaper Pollack Award of 2017 was awarded to Nataly Yordanova, student at the Medallic Sculpture Studio in the Sofia National Academy of Art for Excellence in Medallic Sculpture.

At left, Nikolav Bogomil of the Sofia National Academy of Art presents the award to Yordanova.

SOFIA ACADEMY'S MOST RECENT MEDALLIC ART



The Medallic Sculpture Studio in the Sofia National Academy of Art, directed by Nikolav Bogomil, has a long history of contributing images of recent works and exhibits to the *Members Exchange* newsletter. For this issue, along with full-page posters filled with a dozen or more images of medals - with most, but not all - from European medallic sculptors, Bogomil sent two images of recent medals by a single student: Ilvgenia Ilkova, both titled "Reflections".

LEONDA FROEHLICH FINKE: 1922-2017

A medallic sculptor for three decades in a life that spanned almost a century, Leonda Froehlich Finke was also witness to an era of unprecedented social change, upheaval and progress. Medalia Gallery held a recent retrospective of Finke's oeuvre; show at right are several examples, in bronze. AMSA member Polly Purvis remembers Leonda Finke.

Leonda Froehlich Finke (1922-2017) was a medalist and sculptor, active in the National Sculpture Society, AMSA, ANS, Sculptors Guild, FIDEM and the National Academy of Design to name just a few organizations.

She was awarded the ANS Saltus Medal in 1997. Leonda was a teacher of sculpture for much of her career as an artist and gave plaster modeling demonstrations at both the AMSA Hartford conference and the second Newark Museum show. She was instrumental in gaining the NSS venue for AMSA Franklin Mint-sponsored traveling show.

More than any other early board member, she helped AMSA go in the direction of an artist group rather than that of a joint artist-historical collector group. This shift eventually led to the creation of the Medal Collectors of America.

Leonda's sculpture was primarily concerned with the human figure, and she masterfully communicated by gesture every powerful human emotion in her work.

"There I find constantly changing forms and a wealth of formal vocabulary that is a vehicle for expressing the basic emotions that shape our lives."

An extensive retrospective of her medals, drawings and sculpture were on exhibit at Medalia Gallery through October. Gallery owner Mashiko Nakashima has exhibited and been a supporter of Leonda's work for over 25 years.



*Above, left: The Aiken Taylor Award (2008) 92 x 114 mm;
Above, right: Virginia Woolf (1989 second ed. 2017) 90 x 75 mm;
At left: Homeless•Nameless (1993) 81 x 87 mm.*

Leonda Froehlich Finke passed away peacefully at home on June 6, 2017 surrounded by art, family and friends. Her continued creativity and larger than life personality will be missed by many artists, collectors, friends and family, as well as the many artist communities and organizations she was part of.

"Leonda was a mentor, mother-in-law, critic, and over 40 years became an increasingly close and dear friend. She introduced me (and many others) to medallic art and urged me to make medals that spoke to my own creative expression. Our most treasured times together were discussing the meaning and process of making our art.

"I feel so privileged to have known her and to observe over the years her intense love and dedication to her art and craft. She inspired and challenged other artists to pursue their art, and to celebrate the joy of 'having a room of one's own.' "

- Polly Purvis

THE PURSUIT OF IMMORTALITY

*MASTERPIECES FROM
THE SCHER COLLECTION
OF PORTRAIT MEDALS*



Images by Michael Bodycomb, The Frick Collection

*Above left: The First Portrait Medal, "John VIII Paleologus, Emperor of Byzantium" by Pisanello, 10.3 cm/4.1 in; 1438.
Above right: "Josephine Bonaparte" by Pierre-Jean David d'Angers, gilt copper alloy, cast, 7 in (17.78 mm).*

From May 10 through September 10, 2017 New York's Frick Museum celebrated an initial gift of medals dating from the fifteenth through nineteenth century. Ultimately, Stephen K. and Janie Woo Scher's incredible collection of medals will have a dedicated gallery at the Frick.

On August 19, Stephen K. Scher led a small group of members of the New York Numismatic Club through a selection of these medals, discussing some of their stories and his own as a collector. He spoke of two kinds of immortality - directly through one's children, and indirectly through art, specifically through portrait medals.

By Marie Jean Lederman

The Renaissance focused on secular individuality, and portrait medals were created and often handed out to perpetuate the self. As Scher spoke, I had an epiphany of my own, because I am doing portrait medals of my sister's grandchildren so that they will have something to remember of

Continued



In life and in death, dual portraits appear of a woman on the "Allegory of Vanitas" cup of Jan de Vos (1614). The beautiful woman in life depicted on the exterior of the cup, above right, will become a skeleton after death, as depicted in the interior of the same cup (above left). The interior inscription reads "Do not boast of tomorrow; Remember that death does not delay."



Continued

their childhood - and of me.

When we hold a portrait medal in our hands we hold the story of the person immortalized. In museums, of course, we can't actually hold the medals, but this exhibition, in two rooms, displays virtually all of the medals so that we can see both sides. The explanatory texts are interesting both to those familiar with medals and those who are not, setting the medals in their time, place and materials. One room houses medals from Italy and Germany as well as a section on process and a brief video on casting. The other room includes medals from France, the Netherlands, England, Russia, Scandinavia, Mexico and the United States. This room also has a thematic section.

Medals provoke emotional and intellectual responses. In my present mood, I found the most interesting thematic section to be the "*Memento mori*" group ("Remember that you have to die.") The section includes a coin cup inset by Jan de Vos, 1614, "*Allegory of Vanitas*". The cup rotates, and on the outside is a portrait of a beautiful woman with a hair ornament on top of her head; on the inside is a portrait of a skeleton with a frog in place of the ornament.

'When we hold a portrait medal in our hands we hold the story of the person immortalized'

Displayed on a constantly revolving turnstile, the inscription reads "Do not boast of tomorrow; Remember that death does not delay". Our modern equivalent is "eat, drink and be merry, for tomorrow we die." This is surely one of many responses to the inevitability of death.

A small book accompanies the exhibition, with an essay written by Aimee Ng, Associate Curator at the Frick, who organized the exhibition with Stephen K. Scher. It is available through the Frick Museum. Videos associated with the exhibition are available through the Frick Museum website. φ

I HAVE A DREAM

MEDALLIC SCULPTURE STUDIO NAA SOFIA INTERNATIONAL MEDAL PROJECT 2017
 SEVEN DREAMS FOR **TO CREATE** A MEDAL INTERPRETATION



Koenraad Sels, Belgium



Amanullah Haiderzad, Afghanistan/USA



Andrey Mishin, Russia



James Malone Beach, USA



Jaroslav Trnka, Russia



Gheorghe Iordache, Romania



Emil Bachiyko, Bulgaria



Gheorghe Iordache, USA



Georgij Postnikov, Russia



Gyula Péterfi, Hungary



James Malone Beach, USA



Jaroslav Trnka, Russia



Mashiko, USA/Japan



Gheorghe Iordache, Bulgaria



Georgij Postnikov, USA



Gyula Péterfi, Bulgaria



James Malone Beach, Bulgaria



Jaroslav Trnka, Bulgaria



Mashiko, Bulgaria



Mariya Stoyantseva, Bulgaria



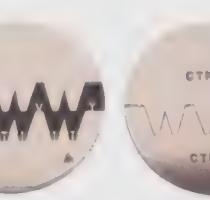
Gyula Péterfi, Bulgaria



James Malone Beach, Bulgaria



Jaroslav Trnka, Bulgaria



Mashiko, Bulgaria



Gheorghe Iordache, Bulgaria



Gheorghe Iordache, Bulgaria



Georgij Postnikov, Bulgaria



Gyula Péterfi, Bulgaria



James Malone Beach, Bulgaria



Jaroslav Trnka, Bulgaria



Mashiko, Bulgaria



Gheorghe Iordache, Bulgaria



Georgij Postnikov, Bulgaria



Gyula Péterfi, Bulgaria



James Malone Beach, Bulgaria



Jaroslav Trnka, Bulgaria

I HAVE A DREAM

MEDALLIC SCULPTURE STUDIO NAA SOFIA INTERNATIONAL MEDAL PROJECT 2017
 SEVEN DREAMS FOR **TO SING** A MEDAL INTERPRETATION



Aleksandra Sheviakova, Belarus



Alex Tsonev, Bulgaria



Andrey Mishin, Russia



Ann Shaper Pollack, USA



Blagovesta Kenova, Bulgaria



Blagica Zdravkovska, Macedonia



Bogomil Nikolov, Bulgaria



Consuelo de la Cuadra, Spain



Evgenia Ilkova, Bulgaria



Gyula Péterfi, Hungary



Gergana Trukanova, Bulgaria



Hristo Lubenov, Bulgaria



Hristo Borisov, Bulgaria



James Malone Beach, USA



João Duarte, Portugal



Jeanne Stevens-Soliman, USA



Lina Baltrušaitė, Lithuania



Mirena Zlateva, Bulgaria



Mashiko, USA/Japan



Panayot Panayotov, Bulgaria



Mercédés Molnár, Hungary



Nataly Yordanova, Bulgaria



Thomas Diehn, Germany



Rada, Bulgaria



Sebastian Mikolajczak, Poland



Sonya Radeva, Bulgaria



Sofia Sotirova, Bulgaria



Vitor Santos, Portugal



Ventsislav Shishkov, Bulgaria



Vörág Szabó, Hungary

JOHN COOK: MEDALLIC SCULPTOR, ARTIST, TEACHER, MENTOR, FRIEND

John Cook was teaching sculpture in 1970 when I arrived at The Pennsylvania State University to complete work on my MFA in Ceramics. As an artist John created poetry in his sculptural forms and drawings. Delicate figures, like faces from the beyond, permeated his work. Little did we know then as students what foundations his muses had laid or from where they originated.

In 1984 after his term as U.S. delegate to FIDEM (Federation Internationale de la Medaille), John held the supreme medals workshop at Penn State, inviting prominent medalists from around the world, establishing forever the advent of medallic art in the US.

It was the following year that John invited me to join his medallic class as an adjunct student. Allowing myself that mystifying identity of being submerged into student life, I was overwhelmed with the numerous techniques and procedures involved in creating a medal.

From modeling the original relief, through pouring plasters and silicone rubber molds, to casting in bronze, chasing and patination, John's abilities projected his enthusiasm of "art in your pocket," establishing a strong camaraderie within his classes.

Sparking ideas off each other, he brought magic to our medals, delight to the complicated nuances of design for a small piece of art and to the three dimensional expression of an idea.

During the four years I studied and worked with John in the late 1980s, he gave up his source of his muses. As a lieutenant in the Korean War, his sensitivities to life were accosted. His reoccurring dreams were the basis of over 500 amazingly powerful graphite drawings depicting his observations of battle and the destruction of young lives.

Drawings with such detail it was difficult to comprehend the fact that he carried no cameras during his tour of duty. Drawings vivid yet with such fluidity and grace the subject matter was hard to accept or dismiss. Drawings that were rejected by the Carlisle Military Museum, now the US Army Heritage and Education Center in Carlisle, Pennsylvania, were reminders to Commanders in Chief



"Centaur" by John Cook

that the "Army was all you could be ... dead."

I suggested that the drawings be donated to The Hague and that was where the subject remained for years.

Through all that, the time spent bouncing ideas off each other, creating black art through medals, his students adored him. As an anarchist, the university authorities did not. And that fact in itself led to more medals.

John was a brilliant technician, a fine craftsman in every facet of creating sculpture and medals, generously sharing his knowledge and abilities with us, his followers, giving us a foundation in an art

form which was obscure, breathing life into an old form of creativity.

His retirement from the University left a void in the art department because the administration chose to cancel a program he had developed, putting Penn State on the international map of medallic art.

For years his departure was bemoaned by all medallists who knew him across the US as well as the foreign delegates, but his ideas are kept alive today through workshops inspired by his past students who continue working with medals.

Spreading the word through exhibitions, like the one John curated with the British Art Medal Society, then under the direction of Ron Dutton back in the early 1990s, the Bellefonte Art Museum recently held an exhibit "Medals: Art to Honor, Dedicate and Remember" in March, 2017.

My last conversation with John was in September 2014. At the time "last" wasn't on my radar. John had moved to Placitas, New Mexico, in the late 1990s to find relief from his declining health.

We kept in contact all those years through phone calls on his part and letters and articles on mine. It was curious to me that so much time had elapsed since last hearing from him. There is no gentle way to report John's traveling on to find the highest light in the heavens. To say he is gone from us is to say the sun no longer rises. But to say

Continued on Page 18, 'John Cook remembered'

JOHN COOK REMEMBERED

Continued from Page 17

he has left a powerful legacy in a small field of art tells us he will always live on through our own medallic art.

A private person, he sought comfort in the arts, music and ballet with his wife Dickie. There is no official obituary. For a remembrance I invite those who have their own

stories of John to share them with other medallists, collectors and historians.

I remain humbly grateful to have known John Cook, to have studied and worked with him for years, and to be able to call him friend. φ

- Jeanne Stevens-Sollman



"Ingenita Levitas"
by John Cook

ERIC NEWMAN WAS A LIFE-LONG FRIEND

In 1952 fresh out of military service I moved to St. Louis to attend Washington University. I joined the local coin club and asked around who was the most knowledgeable numismatist in the city. To a man the answer was "Eric Newman."

I learned he lived two blocks from Wash U. campus, so with all the nerve and aplomb of a college student I knocked on his front door. He opened and asked who I was. "I'm a student at Washington University and I am a coin collector. I under-

stand you are the most knowledgeable numismatist in the city. I'd like to learn more about coins."

He invited me in and we had a lengthy conversation. He didn't keep any coins at home, but he did show me some obsolete paper money. That was the first of many meetings and the first of our relationship lasting more than 60 years

Our mutual interest was books on coins. I had my own apartment and had filled four bookcases with books I had acquired since I was 16. On several occasions Eric came to my apartment. I had no living room furniture in my Spartan apartment - no chairs. We had to sit on the floor, pull down books from shelves and talk about books for hours. Occasionally he left with books to read, some he purchased.

As a class project in Advertising at school we had to write ads for a proposed product. I created an actual product, a numismatic directory of American coin dealers. I told Eric of my project and he lent me an attractive rare coin, a 1793 Liberty Head Half Cent to illustrated on the cover.



Eric P. Newman died Nov. 15, 2017 at the age of 106. In 2011, to commemorate his 100th birthday, the Rittenhouse Society of numismatic scholars issued a medal. "The obverse shows Newman facing left, reflective of looking into past history," as Wayne Homren noted at the time. "The portrait is flanked by symbols of a quill pen and scholar's lamp, indicating his writing and educational efforts in the numismatic field." The reverse depicts the 13 books Newman had written to that date, with their names on the spines. A small bust of statuette of David Rittenhouse is also shown. The reverse was designed by Joel Iskowitz. Front and back modeled by Luigi S. Badia.

By Dick Johnson

He was like that: generous with his knowledge, and he even lent valuable coins to others.

Eric followed me in my career after college. When I was editor of *Coin World* he would furnish articles of tremendous value, and always furnished answers to questions no one else knew.

On a trip from Ohio to Kansas City with wife and infant son we had to pass through St. Louis. Eric invited us to stay at his home.

That evening I learned Eric liked ice cream – they had every

flavor in their freezer, take your choice. Next morning at breakfast with Evelyn, his gracious wife, my son ate with a spoon for the first time. My wife said he learned to eat by himself because of the Newman experience.

Decades before, in 1952, a group of young numismatists, all in our 20s, created the Rittenhouse Society to promote studying and writing about numismatic We elected Eric, then in his 40s, to our group as an honorary young numismatist. When Eric approached 100, Society members wanted to issue a medal celebrating this event. I volunteered to manage this.

I had AMSA member Joel Iskowitz design the medal, Luigi Badia model it and Medalllic Art strike it. My greatest thrill six years ago was to present Eric a gold medal with his portrait on the obverse and his published books on the reverse.

I asked Eric to what he attributed his long life. His answer: "Two things, medicine and numismatics." φ

AMERICAN MEDAL OF THE YEAR 2017 COMPETITION ANNOUNCEMENT



"Remembrance" by Susan Taylor
American Medal of the Year 2016



"Season of the Crow" by Richard Bonham
American Medal of the Year 2015



"Sic Transit Gloria Mundi"
by Michael Meszaros
American Medal of the Year 2014

Entry Deadline - March 1, 2018

You are invited to submit outstanding medals to be considered for the 2017 American Medal of the Year (AMY) Award.

Nominations for the 2017 AMY Award are invited from medalists, mints, judges, AMSA members, or anyone else by March 1, 2018 for medals created by an American medalist or any AMSA member in 2017. Nominate your own work or the work of someone you admire. There is a limit of 3 entries per medalist per year. Winners will not be eligible to win again for the next 2 years.

Nomination should include name, address, email and phone number of medalist, and 300dpi color pictures of both sides, or one side if uniface, title, size and material of each medal. There is no entry fee.

Please send in your entries to Mel Wacks at numismel@aol.com.

The pleiad of distinguished jurors:

- Philip Attwood, Curator of Medals, Department of Coins and Medals, British Museum and editor of *The Medal*
- Cory Gilliland, Member of the Consultative Committee of Fédération Internationale de la Médaille d'Art and formerly Curator and Deputy Director of the National Numismatic Collection at the Smithsonian Institution
- Barbara Gregory, editor of *The Numismatist*
- Arthur Houghton, former curator of antiquities at the J. Paul Getty Museum and president of the American Numismatic Society
- Steve Roach, editor of *Coin World*, and formerly paintings specialist at Christie's
- Dr. Alan Stahl, Curator of Numismatics, Princeton University, and one of the founders of AMSA
- Ben Weiss Ph.D., medal collector and author, member of the board of directors of Medal Collectors of America and its webmaster.